369 353 778 795

A general pattern does appear, however; the barriofolk more often have domestic altars in their dwellings, of various degrees of elaborateness. These altars are less popular mong many of the poblacion principalia (who are Catholics); their popularity and frequency increase in homes of the urban wealthy. Some city homes I visited had a separate room that was a place of worship, a sanctuary with expensive religious pictures and elaborate figures of saints and the Holy Family. The nearness of the local church may account for the decline in number of altars in Siaton poblacion.

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Kitchen equipment normally includes the large clay water jar and a dirt and ash-floored cooking platform or hearth (dapog). The small clay pot rests (hornos) cost fifteen cents and are put on the hearth; they resemble the Japanese shichirin. While most barriofolk now use the horno some still cook by setting pots on three stones placed in a triangular position and known as sug-ang.[8] This was the old way of cooking before the horno's introduction. Every kitchen has a few cooking pots. More people are buying iron kettles for cooking. Pot rests (balanka) are made of rattan or corn cobs. (See Plate LVIII.)[1]

[417]

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[8] There are a number of riddles concerning the sug-ang.
"Three brothers have but one name." (Bicol)
"What are those three houses facing each other that cannot be burned?" (Igorot)
The answer to both is sug-ang. Buaken, op. cit., pp. 348-50.

1 [See p. 658, cat. 417 -- Analyst]

Nearly all cooking pottery is purchased; most of it is made in Dumaguete for none of the local womenfolk make their own pottery. In the near vicinity of Caticugan only one woman regularly made pottery that she bartered for food. Weaving of fine fabrics from banana fibers has ceased completely in the barrio; the weaving of abaca cloth is rapidly declining, though a few women still weave abaca for skirts, men's shirts, and a few other purposes. Abaca clothing, however, is quite unpopular with the younger generation and the barriofolk's style of dress is being changed by the post-war traffic in used American clothing.

Few baskets are made today in Caticugan. The winnowing basket that is used daily is normally purchased in the poblacion or in Dumaguete. I never saw a woman making such a basket, though several Naga women were said to weave them. Tin basins have taken the place of wooden basins and metal spoons and forks are rapidly replacing those made of coconut shell. The most widespread handicraft in Caticugan is the weaving of sleeping mats and bags from buri fronds; this handicraft appears to be threatened by a decrease in palms.

The decline of barrio handicrafts has been recognized by the Philippine government. School programs attempt to perpetuate and revive certain handicrafts; however, the school programs I observed do not promise to be very successful. Advice on the development or modernization of cottage industries has been given by American experts as one means of reducing the chronic

gradual increase of money circulating in the barrios over the years, funds were available for the purchase of pots. Another reason that may have had some influence on the decline of pottery in this locality was the Japanese occupation of Negros. A number of women who before the war made pots to barter during the harvest, stopped because of their fear of meeting Japanese patrols; they never resumed this activity after liberation.

Four popular sizes of clay cooking pots are sold in Siaton poblacion; Table XLI indicates their capacity and cost.

TABLE XLI

CLAY COOKING POTS SOLD IN SIATON POBLACION

Capacity (pounds of clean rice)	Cost (U. S.)
1.5	5¢
2.25	8¢
4.5	10¢
10.0	15¢

Pots holding as much as 25 pounds of clean rice are made in Daro but they are rarely sold in Siaton. The local merchants will not risk bringing these large, expensive, and rather fragile pots from Dumaguete since breakage would mean a considerable loss. Larger pots are used when one cooks for a fiesta or wedding feast. Today, however, the 5-gallon kerosene can is replacing this large size pot. The smallest clay pots are called anlet in Siaton and anglet in Masbate Island.

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The last step is to smooth the pot's exterior by gently scraping with a bolalo shell; in Masbate the smoother (bulalo) is an operculum from the marine shell of the same name. Unfired clay pots are put under the potter's house to dry; if placed in the sun they usually crack. No slip is used by this potter and she makes no attempt to decorate her pots. Bright-colored flowers are painted on one side of the large waterjars made in Daro.

After the pots have dried for several days they are fired. A pile of buri fronds is put on the ground, the pots placed on top, and covered with more fronds. Before the pots are fired, three charcoal crosses are scratched on each one to prevent them "from breaking or exploding when burned." The fuel is lighted and burns for about an hour. While the fire is burning, pieces of bendita palm are thrown into the blaze--a precaution in case any spirits are living in the vicinity.[8] Fired pots have a reddish-brown color due to the iron oxide.

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415
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The potter of Datag usually made only pots that had been ordered. Larger pots are bartered for the amount of grain or dried camote or cassava chips they hold, whereas smaller pots bring twice their capacity. None of the pots made by this woman were sold for cash. Several times I saw her bartering her pots in Caticugan. The smallest pot she made was 4-1/2 inches at the mouth and 4-1/2 inches

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[8] Bendita leaves are leaves of the patikan palm, better known as the "Fish-Tail palm" (Carrota cumingii Lodd.) Brown, op. cit., I, p. 256. Bendita leaves are a popular decoration for church and chapel during fiestas.

high, with a capacity of about 2-1/4 pounds of clean rice; the largest was 9 inches high with a capacity of 4-1/2 pounds. It took her about two days to make the large pot; four or five of the smaller ones could be made in the same time--of course, after the clay had been gathered and prepared for working. 437 415 323

BURI WEAVING

Weaving of buri (Cebuano: buli) palm bags and sleeping mats is the most widespread of all handicrafts in the Siaton River valley. Large buri bags (baluyut), four or five feet high, serve to store rice or shelled corn. Smaller bags (bolugasan) are used to carry shelled corn to the poblacion mills for grinding for storage. Sleeping mats (banig) are about three to five feet in width and four to six feet in length. Plate LXX,[1] A and B, shows the type of weave used for making both the bags and sleeping mats. Drawing B (Plate LXX) shows how the edges of the sleeping mats are finished. Weaving buri bags and mats is strictly a woman's job, although men cut the fronds. 285 415 352 285 462

Preparing the Buri for Weaving

Unopened immature buri fronds are cut from the tree's crown. The best time to cut the fronds was said to be the period of the new moon; if gathered at any other time the fronds are very brittle and difficult to weave. After the unopened fronds are cut, they are pulled apart and placed, fan-like, on the ground to dry for two or three days. 285 314

1 [See p. 703, cat. 285, or 116 - - Analyst]

barriofolk. Possibly the developing jute industry of the Philippines will replace buri plaiting in the future.

BARRIO BASKETS

Three major types of baskets used by the barriofolk of Caticugan are: (1) the harvest basket, bukag; (2) the winnowing basket, niggo or ayagang; (3) and the shallow kalalaw used in abaca weaving. Several other types of baskets were made by schoolchildren in the poblacion but never used in the barrio; they are taught to make small bags and baskets that can be sold as curios. Basket-making is said to be predominately a woman's job, although some men make bukags. Baskets were made so rarely in Caticugan that I never saw any of these three types being plaited.

The bukag, previously mentioned in connection with the corn harvests, is a loosely plaited basket of thin strips of bamboo and rattan about 2 feet in height with an 18-inch opening. The bukag is roughly made and does not take much time to plait. This type of basket, to my knowledge, is always made by the barriofolk; I never saw any for sale in either the poblacion or Dumaguete. They are used, almost entirely, to carry unhusked corn from the fields to the house or storehouse.

The wide shallow basket used for winnowing the chaff from pounded rice or ground corn is called the niggo or ayagang. This basket also is plaited from rattan and thin pieces of bamboo. An increasing number of them are

CB 285 438

purchased by the barriofolk in the poblacion or Dumaguete; I often saw women, sometimes from Caticugan, returning home on the bus with winnowing baskets purchased in Dumaguete. Dumaguete's public marketplace had many stores that sold this type of basket. Two women who lived in Naga were said to plait and barter niggo baskets during harvest-time but I never observed them doing so. Unlike the bukag, the niggo is made sturdily and lasts for years with proper care.

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Kalalaw are small baskets used to coil abaca thread during the weaving process. Since so few women plait in Caticugan, I never saw kalalaw being plaited. They are made, like the niggo, from thin strips of bamboo and rattan. They usually come in sets of three or four since each size is used for a specific type of abaca thread. I measured one set of kalalaw baskets; the figures are in Table XLII.

TABLE XLII

KALALAW BASKET MEASUREMENTS (Inches)

Height	Width
16-1/2	11
14-1/2	10-1/2
12-1/2	8-1/2
10-1/2	7

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ABACA WEAVING

The three major areas of hand-weaving in the Philippines are: (1) northern Luzon (Ilocos region and the Mountain Province); (2) southern Luzon (Rizal and Bicol

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The barriofolk are quite unaware of the possibility that their Garuda-like carved bolo handles may symbolize Hindu influence in their cultural heritage. It is curious that only bolo handles are selected; none of the other weapons or personal equipment is carved for decorative purposes. Perhaps the explanation lies in the importance attached to a man's bolo in pre-Hispanic Philippines.

Various household articles are made by the barriofolk of Caticugan. Long pieces of bamboo are hollowed and used to carry water from the springs and river to the houses. Spoons and dippers of coconut shell are fixed with rattan to bamboo handles. A few young men made ukeleles from local woods, buying only the gut strings. I never saw parents make toys for their children.

SUMMARY

The meager barrio handicrafts in Caticugan are in a state of decline. Abaca cloth is woven less frequently than in the immediate past and certain types of weaving and fabrics have disappeared. Most barriofolk consider abaca a poor substitute for cotton garments; imported used American clothing is changing the people's mode of dress. Self-sufficiency of the barriofolk in pottery has been lost; today nearly all of them depend on pottery wares produced in Dumaguete. Bamboo drinking cups, plates and eating

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[23] Benitez, op. cit., pp. 21-2.

[24] Oracion, op. cit., p. 40.